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## THE USE OF PHRASEOLOGICAL

UNITS IN SPEECH RELATING TO VARIOUS LANGUAGE SYSTEMS

### EL USO DE UNIDADES FRASEOLÓGICAS EN EL HABLA EN RELACIÓN CON DIVERSOS SISTEMAS LINGÜÍSTICOS

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#### ABSTRACT

The objective of this paper is to study the idiomatic phraseological fusions of the English text and its main features. The study of language in close connection with a person, their consciousness, thinking, and spiritual and practical activity is characteristic of modern linguistics. The study of language takes into account the linguistic personality and the linguistic community. In this regard, one can note the growing interest in the national-cultural aspect of language research, in the study of units of language and speech that reflect phenomena that are typical for the country and people - native speakers and not characteristic of representatives of another linguistic-cultural community. The English language, from the point of view of the presence of phraseological units and idiomatic expressions in its extensive system, is perhaps one of the richest. Phraseologies occupy a huge layer in its structure. All events taking place the world is reflected in phraseology: political life, sports, cultural events, everyday life - this is just an incomplete list of topics reflected in English phraseological units. Many become obsolete, but they are invariably replaced by new, lively, bright, and witty ones.

**Keywords:** Language, Phraseological units, Speech, Literary text, Linguoculturological approach, Text translation.

#### RESUMEN

El objetivo de este trabajo es estudiar las fusiones fraseológicas idiomáticas del texto inglés y sus principales características. El estudio de la lengua en estrecha relación con la persona, su conciencia, pensamiento y actividad espiritual y práctica es característico de la lingüística moderna. El estudio de la lengua tiene en cuenta la personalidad lingüística y la comunidad lingüística. En este sentido, se puede observar el creciente interés por el aspecto nacional-cultural de la investigación lingüística, por el estudio de unidades de lengua y habla que reflejan fenómenos que son típicos del país y de la gente -hablantes nativos y no característicos de representantes de otra comunidad lingüística-cultural-. La lengua inglesa, desde el punto de vista de la presencia de unidades fraseológicas y expresiones idiomáticas en su extenso sistema, es quizás una de las más ricas. Los fraseologismos ocupan una enorme capa en su estructura. Todos los acontecimientos que tienen lugar en el mundo se reflejan en la fraseología: la vida política, los deportes, los acontecimientos culturales, la vida cotidiana - esta es solo una lista incompleta de temas reflejados en las unidades fraseológicas inglesas. Muchas se vuelven obsoletas, pero invariablemente son reemplazadas por otras nuevas, vivaces, brillantes e ingeniosas.

**Palabras clave:** Idioma, Unidades fraseológicas, Discurso, Texto literario, Enfoque lingüístico-cultural, Traducción de textos.

## INTRODUCTION

Idiomaticity is a property of language units (words, combinations of words, sentences), consisting in the indecomposability of their meanings into the meanings of units isolated in their formal structure, and, accordingly, in the irreducibility of the meaning of the whole to the meanings of the parts in their given structural-semantic connection. The structural and semantic structure of such linguistic units reveals deviations from the general patterns of formation of composite units (Wang et al., 2019). Idiomaticity arises due to the loss of regular motivation of relations between the units of content of composite formations and their formally distinguished units. Idiomaticity leads, as a rule, to the formation of a consolidated meaning of a linguistic unit due to the rethinking of its constituent elements (Wulff, 2008).

An idiom or idiomata's (from the Greek *Idioma* - feature, originality) is a unit of language that has idiomaticity. Structural-linguistic types of idioms are distinguished on the basis of what type of linguistic meaning is inherent in the unit and what elements of its structure reveal a discrepancy between their formally expressed features. A lexical idiom is a sentence or combination of words characterized by a fused meaning, functionally equivalent to a verbal meaning, indecomposable into the meanings of words in their ordinary use in syntactic constructions similar in form. Lexical idioms arise as a result of figurative or non-figurative rethinking of sentences and combinations of words or figures of speech - oxymoron, alogism, etc. Lexical idioms, being a product of the historical development of a language, may contain words and grammatical forms that have fallen out of use (Krupnov, 1997).

A syntactic idiom is a syntactic construction that has the form of a simple or complex subordinate sentence or combination of words, and has a syntactic meaning that is indecomposable into the meanings of the forms and their inherent syntactic relationships. Syntactic idioms can also be represented by constructions in which only a number of words normatively assigned to them are implemented. Such combinations of words occupy an intermediate position between syntactic idioms and phraseological units. Syntactic idioms are formed as a result of rethinking the construction or preserving historically lost syntactic relations (Fellbaum, 2019). On the other hand, morphological idiom is a simple or complex word, indecomposable from the point of view of modern language in terms of morphological composition, but divided into formants that have lost their semantic function as part of the whole. Morphological idioms arise as a result of processes of word-formation simplification or on the basis of the formation of words from lexical idioms (Vlasov & Florin, 1980).

On the other hand, phraseologisms are stable combinations of words with complicated semantics that are not formed according to generative structural-semantic models of variable combinations. The use of phraseological units gives speech liveliness and imagery (Autelli, 2021). That is why phraseological units are used not only in lively colloquial speech, but often serve as a means of expressing the thoughts of journalists, writers, comedians, and satirists. The creative transformation of phraseological units deserves more detailed consideration. It is a common technique used in media discourse to enhance expressiveness and stylistic effect, for example when journalists deliberately modify the traditional structure and semantics of idioms, winged expressions, and other fixed phrases to achieve greater impact on the reader (Steen, 2006). Some other key ways that phraseological units are creatively transformed include: structural-semantic modifications, expansion or reduction of the phraseological unit, substitution of lexical elements, grammatical changes to the structure (Aripova & Bashmakova, 2018).

On the other hand, some semantic modifications may include double actualization, where the phraseological unit retains its idiomatic meaning while also gaining a new literal meaning in the context; demetaphorization, where the metaphorical meaning is abandoned in favor of a more direct, literal interpretation; expansion of the word valence, broadening the semantic scope of the fixed expression, etc. These creative transformations allow journalists to play with language, inject irony or humor, and convey more nuanced meanings and evaluations. Thus, the use of modified phraseological units is an effective tool for achieving greater expressiveness and impact in media texts (Guliyeva, 2016; Xatara, 2002).

Nevertheless, in spite of the advances in the field (Hoffmann et al., 2015; Simpson-Vlach & Ellis, 2010), we think there is a gap in knowledge which motivates us to conduct this research. Therefore, the objective of this paper is to study the idiomatic phraseological fusions of the English text and its main features examining the interpretation of a literary text within the framework of a specific linguo-culture and individual linguo-cultural traditions. The novelty lies in both the formulation of the problem and its specific solution, proposing a linguo-culturological approach to studying text interpretations, particularly idioms, and considering the text as a product of a specific linguistic culture. The relevance of the topic is justified by the importance of information processes in the modern world and the significance of interaction with other countries, highlighting the importance of understanding translation characteristics, especially from English, to improve the quality of translators' work. The article focuses on the

features of translating phraseological expressions in texts, aiming to study idioms and their specificity in English texts and their translation characteristics.

## DEVELOPMENT

Let us dwell on some of the techniques of phraseological innovation used by journalists and writers. A proven stylistic technique for updating the semantics of phraseological units is to change the number of components in them. It is expressed in expanding the composition of a phraseological unit through the use of words with one or another component, which can change the phraseological unit beyond recognition, giving it a new figurative form (Romanova & Koralova, 2004).

The largest group of phraseological units consists of variable combinations. The translator constantly encounters them both in the original language and in the language into which they are translating. The question of the norm of combinability of words in a particular language is still a new question and still relatively little studied. It was raised by Vinogradov in relation to those phraseological units that he defined by the term "phraseological combinations", and formulated as follows.

Most of the words and meanings of words are limited in their connections by the internal, semantic relations of the language system itself. These lexical meanings can only appear in connection with a strictly defined range of concepts and their verbal designations. Moreover, for such a limitation there seems to be no basis in the logical or material nature of the designated objects, actions, and phenomena themselves. These restrictions are created by the laws of connection of verbal meanings inherent in a given language. The observation expressed here is of great importance for translation theory. It is during translation and analysis, when assessing the quality of the translation (even if the meaning of the original is correctly conveyed), that the question constantly arises: is it possible to say it this way?

Can a certain word be combined with certain words? Along with a large number of indisputable cases when it is absolutely clear that a particular combination of words resulting from translation is acceptable, that it has precedents in the original texts or is at least similar to the combinations used in them, or that, on the contrary, it is unacceptable - there is also a wide range of cases when the resulting combination is doubtful. At the same time, it turns out that a similar question can be posed in relation to a whole series of variable combinations that seem to fall out of the norm within this or that text, that their replacement with more established combinations suggests

itself and that, thereby, the boundary between one and the other is mobile and unsteady. (Ermolovich, 1996).

Although it would seem that the possibilities of variable combinations of words cannot be provided for and, by their very essence, are limitless, in a number of cases they are also limited, firstly, by the norm of compatibility of a given language and, secondly, by the general nature of the system of that speech (or also individually artistic) style in which they are applied. This is particularly noticeable in translation.

Inconsistencies in the compatibility of individual words in different languages that correspond to each other in dictionary meaning do not at all serve as an obstacle to a full translation: a way out of the situation is achieved either by replacing a word that does not combine with another (for example, "serious danger" instead of the literal translation "hard danger" or "severe wound" instead of "bad wound" for English "a bad wound"); or by grammatical rearrangement. Of course, in practice, the path to such replacements is not always easy. Great difficulties arise especially when translating fiction, where figurative meanings of words are conveyed, often associated with unusual word usage, with an unusual combination of a variable type.

The solution to the question of choosing a combination of words allowed by the lexical-stylistic norm is, of course, only possible in relation to one or another specific case separately, because at this stage of study there is still no material for broader generalizations. It is necessary to deeply study the allowed, actually occurring connections of the widest possible range of words in order to make a value judgment about the acceptability or unacceptability of certain combinations when translating.

At the same time, there is no doubt that the practice of translation and a detailed analysis of existing translations will be able to identify many acceptable and unacceptable combinations for a single word that would not otherwise have been identified. At the same time, the requirements of the lexical-morphological order are constantly added to the requirements of the lexical-stylistic norm of compatibility. (Vinogradov, 1977).

Comparing translations with the originals, one constantly has to observe completely natural deviations from literalness, even if it is possible in relation to each of the lexical units of the original, taken separately: the translation text is either narrowed, then expanded, or rearranged in comparison with the original. Such deviations are caused, on the one hand, by lexical and stylistic requirements (norms of compatibility) in the target language and, on the other hand, by the need to supplement the original data with

words and phrases that express the facts of the reality that is reflected in the foreign language text.

This forces us to turn to specifically grammatical issues of translation. For example: To foam at the mouth. I've never seen him so angry. He foamed, white-foamed at the mouth. - increased stylistic coloring. In other cases, there is a reduction (shortening) of the composition of a phraseological unit, which is also associated with its rethinking. For example: Not be beauty but born happy. Don't be born beautiful, but be born happy.

In speech, the cut-off first part of this phraseological unit is often used, which creates a new aphorism: "beauty is a source of misfortune."

Once upon a time, translators argued about whether it was necessary to convey the archaic features of the text, or whether the reader should feel like a contemporary of the author, and the language of the work in translation should be modernized. Now the controversy seems to have stopped. Modern translation technology does not recognize text modernization, based on the simple logic of equality of impressions: the perception of a work by a modern reader of the original must be similar to the perception of a work by a modern reader of a translation. The translation must bear the imprint of those distant times. However, a fingerprint does not mean complete identity. We are not talking about a philologically accurate copy of the target language at the time when the original was written. Otherwise, the translation text will be filled with excessive information about the state of the original language at that ancient time. A modern translation informs the reader that the text is not modern and, using special techniques, tries to show how ancient it is. Both the content of the work and its form participate in the creation of temporal color. The translator does not touch the structure of the content, but the form is entirely in their power.

Evidence of the antiquity of the text can be found in the dominant features of the translation that we have already mentioned. The specificity of syntactic structures, the features of tropes, the nature of repetitions - all these have a specific connection to the era. But these features convey time only indirectly, because, first of all, they are associated with the features of the literary traditions of that time, with the literary direction and genre.

Past times are characterized by the author's belonging to a certain literary movement: sentimentalism, romanticism, naturalism, realism, impressionism, expressionism, etc. And although the author's individual characteristics are observed in the manifestation of these traits, the specificity of the literary direction is still clearly noticeable. It is connected with the ideology of the literary movement, the

peculiarities of artistic perception, which in certain periods of the development of literature is characteristic of a whole group of authors. Thus, the period of romanticism is characterized by the widespread use of personifying metaphors, color symbolism, synesthesia, rhythm of prose, sound writing in prose, a mixture of high-style means with the archaic vernacular of folklore, wordplay, and a special stable fund of vocabulary - the "romantic vocabulary". To identify these features, the translator needs to familiarize themselves in detail with this literary movement using scientific sources, and read the works of other authors - representatives of the same literary movement. The dominants of the translation, reflecting the specifics of the literary direction, are reproduced by variant correspondences, using the language resources that are available in the corresponding fiction in the target language.

When translating a literary text, this task is the most difficult. After all, the author's individuality is also manifested in how the author interprets the typical features of a literary movement, what means they use for this, the extent to which they adhere to the literary norm of the language, and what purely literary features are characteristic of their work. The flourishing of the author's individuality in relation to the literary text occurred in the 20th century, when its bright specificity obscured its belonging to a certain literary group. To identify this individual specificity, a complete stylistic analysis of the original is required, including not only the identification of significant features of the style, but also a description of their frequency. Then it will become clear that, for example, in the prose of author A, common sentences with a coordinating connection between components predominate, their frequency reaches 90 percent; therefore, during translation, replacing a coordinating connection with a subordinating one will distort the author's style.

Replacing the vocabulary components of phraseological units is also used to rethink them ironically. Such a transformation of phraseological expressions leads to a radical change in their meaning, which creates a sharply satirical effect. Besides, a peculiar stylistic device in the use of phraseological units is the contamination of several expressions. Such "crossing" returns the original lexical meaning to the phraseological components and involves the phraseological units themselves in a new figurative system. This gives a special semantic capacity and expressiveness to such puns. Additionally, one of the most striking stylistic techniques for updating phraseological units is the destruction of their figurative meaning. At the same time, outwardly the phraseological unit does not change, does not lose its metaphorical meaning, and is perceived literally.

The English language, from the point of view of the presence of phraseological units and idiomatic expressions in its extensive system, is perhaps one of the richest. Phraseologisms occupy a huge layer in its structure. All events taking place in Great Britain are reflected in phraseology: political life, sports, cultural events, everyday life - this is just an incomplete list of topics reflected in English phraseological units. Many become obsolete, but they are invariably replaced by new, lively, bright, and witty ones. So, we can say with confidence that the phraseological system of the English language will develop every day, acquire new shapes, enrich itself, and enrich the inner world of every individual resident of Foggy Albion (Lipova, 1985).

Characteristic features of fiction, the manifestation in each case of the individual artistic style of the writer, determined by their worldview, the influence of the aesthetics of the era and the literary school, the immense diversity of both lexical and grammatical (in particular, syntactic) means of language in their various relationships with each other, diverse combinations of bookish written and oral speech in literary broken stylistic varieties of both - all this taken together makes the question of literary translation extremely complex.

## CONCLUSIONS

Phraseologisms are divided into phraseological units, phraseological fusions, which differ from phraseologisms by a greater degree of semantic cohesion, and phraseological combinations. The term "phraseologism" (phraseological turn) is usually used only in relation to phraseological adhesions and phraseological units as their unique terminological hypernym, while the term "idiom" is applied only in relation to phraseological adjuncts. All these figurative expressions require much more attention from the translator. Since phraseology as a linguistic phenomenon is not a simple sum of phraseological units, but a certain system of correlative and interconnected units with words and with each other, phraseological units should be studied from a variety of angles. Thus, the problem of interaction between the language of fiction and the "living" language is of great scientific and practical interest. One of the significant aspects of this problem is the intensive assimilation of artistic literary and journalistic phraseological units that arose among the people and have become, thanks to their exceptional richness of content and perfection of form, traditional expressive means.

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